OE FORM 6000, 2/69

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
OFFICE OF EDUCATION

ERIC REPORT RESUME

ERIC ACC. NO.	CH ACC. NO.	P.A.	PUBL. DATE	ISSUE
ED 039 399	AA 000 577	24	Mar 67	RIEOCT70

IS DOCUMENT COPYRIGHTED? YES ☐ NO ☒
ERIC REPRODUCTION RELEASE? YES ☐ NO ☒
LEVEL OF AVAILABILITY I ☒ II ☐ III ☐

AUTHOR
Purves, Alan; Dill, Nancy

TITLE
The Teaching of Literature. Report of the U. S. National Committee for the International Educational Achievement Literature Project.

SOURCE CODE	INSTITUTION (SOURCE)
ZHL38137; JIM14100	

SP. AG. CODE	SPONSORING AGENCY
RMQ66004	

EDRS PRICE	CONTRACT NO.	GRANT NO.
0.50;3.20		OEG-3-6-062527-2226

REPORT NO.	BUREAU NO.
	BR-6-2527

AVAILABILITY

JOURNAL CITATION

DESCRIPTIVE NOTE
62p.

DESCRIPTORS
*Literature; *Course Content; *Behavioral Objectives; *Educational Objectives; *English Instruction; Secondary Education; Cultural Background; Performance Criteria; National Competency Tests; Recall (Psychological); Recognition; Literary Discrimination; Literary Analysis; Literary History; Student Attitudes; Student Reaction; Literary Genres; Objective Tests

IDENTIFIERS

ABSTRACT
As part of an international study of students' achievement in literature, a thorough analysis was made of 23 current books, curricula, and reports, concerning the teaching of literature, to determine the pedagogical objectives pursued and the kinds of literature being taught in secondary schools in the United States. From these sources, a number of general and specific objectives were identified and classified under 24 categories of content and 20 categories of behavior. The degree of emphasis given to the various content-behavior objectives was then determined. (This document includes (1) definitions of the 24 areas of literature-course content--divided into literary works, literary history, literary theory, and cultural information--and the 20 areas of behavior objectives--generally divided into recall, recognition, application of knowledge to and personal engagement with literature, (2) over 30 pages of sample test items, classified according to behavior and content and illustrating the nature of the objectives, and (3) the matrix used to indicate the emphases given to objectives found in the sources.) See also ED 033 636, ED 034 290, and ED 034 300 for other reports on the International Project for the Evaluation of Educational Achievement. (JB)

ED 039 399

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

THE TEACHING OF LITERATURE

Report of the U. S. National Committee

International Educational Achievement Literature Project

Alan Purves
Nancy Dill

AA 000 577

New York/March 1967

C O N T E N T S

I. Introduction..... 1

II. Educational Objectives: Sources and Procedures used 4

III. Definitions of Objectives 11

IV. Analysis of Objectives 22

V. Sample Items 23

Appendix A - Additional Documents

Appendix B - Matrix

Appendix C - A Note on the International Matrix

I. INTRODUCTION

The present statement has been prepared as a part of an international study of students' achievement in literature. The individuals to be included in the study will be (1) students in the school grade where those fourteen years of age are normally found and (2) students in the last year of secondary school. Educational researchers in eight countries have indicated an interest in pursuing such a study. In order that appropriate means for assessing achievement may be developed, a statement of the objectives of the teaching of literature is being submitted by each participating country.

The present study of students' responses to literature is one of six now under development in a large-scale international comparison of students' achievement in several school subjects, all conducted by the International Educational Achievement Study (I.E.A.) which is conducted under the auspices of the Unesco Institute for Education at Hamburg. The domestic costs for the studies are being met by the national research centers conducting them; the international costs (coordination, supervision, etc.) are covered by a large grant from the U.S. Office of Education. This grant also covers in large part the U. S. domestic costs. These studies make up the second phase of the I.E.A. project. The first phase dealt with mathematics achievement; the report of the mathematics study will appear in April 1967, published by John Wiley in the U. S. and Almquist and Wiksell

in Stockholm. The success of the first study has led to the undertaking of other studies in which far more difficult-to-measure areas of achievement are to be compared: literature, reading comprehension, French and English as second languages, civics, and science. For each of these fields, an international committee has been formed to supervise the development of appropriate appraisal devices and to decide on the kinds of background information needed to explain the differences in achievement. In each participating country a national advisory committee has also been appointed to insure that the account of the field as taught nationally is appropriate and valid.

In the statement we have derived, from twenty-three standard books and syllabi about the teaching of literature in American secondary schools, the kinds of content to be offered students (what genres, what cultural monuments, etc.), and the pedagogical objectives to be pursued by the teacher in instructing students concerning these literary works. We assume that while teachers intend that students know the "facts" about literary works, their authors, and the tradition out of which the works emerge, teachers also wish to influence the kind of response students make to literature. However, our assumptions have been tested here by referring them to the actuality of our general national intent, as represented in the books and syllabi that form the basis for the present report.

The necessary research involved in preparing this report was undertaken by Nancy L. Dill and Alan C. Purves under the joint direction of Professors Arthur W. Foshay and Benjamin

S. Bloom, and with the assistance of Joel Weiss of the University of Chicago.

Upon completion of the first draft of this report, it was critically reviewed by the following group of persons actively concerned with the teaching of literature in the United States.

Professor Wayne Booth, Department of English, University of Chicago

Professor Wallace Douglas, Department of English, Northwestern University

Professor Arthur W. Foshay, Professor of Education and Associate Dean for Research and Field Services, Teachers College, Columbia University

Professor Lewis Leary, Chairman, Department of English, Columbia University

Dr. Alan C. Purves, Associate Examiner, Educational Testing Service, Princeton, New Jersey

Dr. Michael Shugrue, Modern Language Association, New York, New York

Professor James Squire, Department of English, University of Illinois, and Executive Secretary, National Council of Teachers of English

Dr. Erwin Steinberg, Dean, Division of Humanities and Social Sciences, Carnegie Institute of Technology, Pittsburgh, Pennsylvania (after July 1, Dean, College of Humanities and Social Sciences, Carnegie University

The Reverend Walter J. Ong, S.J., Professor of English, St. Louis University; currently Berg Professor of English, New York University

Although all these persons hold responsible positions in various organizations concerned with the teaching of literature, they did not serve as official representatives, but as individuals.

II. EDUCATIONAL OBJECTIVES: SOURCES AND PROCEDURES USED

In attempting to determine the aims of the teaching of literature in the United States, a thorough analysis was made of a selected number of books, reports, recommendations, and curricula issued in recent years. Specifically, the sources referred to in making this analysis were the following:

1. Advanced Placement Program: 1966-68 Course Descriptions. New York, College Entrance Examination Board, 1966.

2. Adventures in Literature Series. New York, Harcourt, Brace & World, 1963.

3. Burton, Dwight L. Literature Study in the High Schools. Rev. ed. New York, Holt, Rinehart and Winston, Inc., 1964.

4. Diederich, Paul B., ed. "Objectives for Reading." Chicago, University of Chicago, 1965.

5. Ends and Issues--1965-1966. Champaign, Illinois, National Council of Teachers of English, 1966.

6. The English Language Arts in the Secondary School. (Vol. 3, NCTE Curriculum Series), Champaign, Illinois, National Council of Teachers of English, 1956.

7. Fowler, Mary Elizabeth. Teaching Language, Composition, and Literature. New York, McGraw-Hill Book Co., 1965.

8. Freedom and Discipline in English. New York, College Entrance Examination Board, 1965.

9. French, Will and Associates. Behavioral Goals of General Education in High School. New York, Russell Sage Foundation, 1957.

10. Frye, Northrop, ed. Design for Learning. Toronto, University of Toronto Press, 1962.

11. Genauer, Emily, Paul Hume, Donald Barr, and Clifton Fadiman. Schools and the Fine Arts: What Should Be Taught in Art, Music, and Literature? Washington, D.C., Council for Basic Education, 1966.

12. Ginn Literature Series. New York, Ginn & Co., 1964.

13. Gordon, Edward J. and Edward S. Noyes, eds. Essays on the Teaching of English. New York, Appleton-Century-Crofts, 1960.

14. Gordon, Edward J. Writing and Literature in the Secondary School. New York, Holt, Rinehart & Winston, 1965.

15. Hook, J.N. The Teaching of High School English. Third edition. New York, Ronald Press Co., 1959.

16. Kitzhaber, Albert Raymond, Robert M. Gorrell, and Paul Roberts. Education for College. New York, Ronald Press Co., 1961.

17. Loban, Walter, Margaret Ryan, and James R. Squire. Teaching Language and Literature. New York, Harcourt, Brace & World, 1961.

18. National Assessment--Phase I. Princeton, Educational Testing Service, 1967.

19. Rosenblatt, Louise M. "Literature: A Performing Art." Teachers College Record. January, 1967.

20. Squire, James R. and Roger K. Applebee. A Study of English Programs in Selected High Schools Which Consistently Educate Outstanding Students in English. Cooperative Research Project No. 1994. Urbana, Illinois, University of Illinois, 1966.

21. Stone, George Winchester, ed. Issues, Problems, and Approaches in the Teaching of English. New York, Holt, Rinehart & Winston, 1961.

22. Syllabus in English for Secondary Schools, Grades 7 through 12, 1960. Albany, New York, New York State Education Department, 1960.

23. Tyler, Ralph W. "The Fact Finding Study of the Testing Program of the U. S. Armed Forces Institute; 1952-54." (See Appendix A)

The process of analyzing these sources consisted of the following three steps:

First, general and specific statements of aims (objectives) were identified.

Second, once the objectives had been identified, they were classified as to both content and behavior. Here content refers to the general areas encountered in junior and senior high schools, such as the novel, short fiction, lyric poetry, and so forth. Behavior, on the other hand, refers to the particular

skills, abilities, knowledges, etc. which the student is expected to acquire through contact with content.

Objectives were thus classified according to both content and behavior. Accordingly, the following system of categories was employed:

CONTENT

Specific Literary Works

1. Epic and Narrative Poetry (Pre-Contemporary)
2. Epic and Narrative Poetry (Contemporary)
3. Lyric Poetry (Pre-Contemporary)
4. Lyric Poetry (Contemporary)
5. Poetic Drama (Pre-Contemporary)
6. Poetic Drama (Contemporary)
7. Prose Drama (Pre-Contemporary)
8. Prose Drama (Contemporary)
9. Novel (Pre-Contemporary)
10. Novel (Contemporary)
11. Short Fiction (Pre-Contemporary)
12. Short Fiction (Contemporary)
13. Non-Fiction Prose (Pre-Contemporary)
14. Non-Fiction Prose (Contemporary)
15. Belles Lettres (Pre-Contemporary)
16. Belles Lettres (Contemporary)

* * * * * *

17. Any Literary Work
18. Movies and Television
19. Other Mass Media

Literary History

20. Biography of Authors

21. Literary, Cultural, Political, Social and Intellectual History

Literary Theory

22. Literary Terms

23. Critical Systems

Cultural Information

24. Cultural (including National) Figures, Themes, Myths, and Stories

BEHAVIOR

a. Recall

b. Recognize

c. Apply knowledge of specific literary texts to

Apply Literary History To

d. Apply biographical information to

e. Apply literary, cultural, political, social, or intellectual history to

Apply Literary Theory To

f. Apply literary terms to

g. Apply critical systems to

Apply Cultural Information To

h. Apply cultural (including national) figures, themes, myths, and stories to

Express A Response To

i. Express one's engagement with

j. Analyze the parts of

k. Analyze the relationships in, the organization of, and whole of

l. Express one's interpretation of

m. Express one's evaluation of

n. Express a pattern of response to

o. Express a pattern of preference for

p. Express a variety of responses to

q. Respond to

r. Be willing to respond to

s. Take satisfaction in responding to

* * * * * *

t. Accept the importance of

Third, an analysis of the twenty-three documents was made to determine the emphasis given to various objectives, both with respect to content and behavior. Each cell on the matrix represented an intersection of one of the content divisions with one of the behavior divisions. To determine the degree of emphasis for each such intersection, a decision

was first made concerning the emphasis given in the document to the content item in relation to other content items and also to the behavior item in relation to other behavior items. The following designations were used:

0 no emphasis

1 minor emphasis

2 emphasized

3 major emphasis

For example, consider the intersection "apply biographical information to/short fiction (contemporary)." In one of the sources, "apply biographical information to" might be considered emphasized in that document; therefore, it would be designated "2." "Short fiction (contemporary)" might be considered a major emphasis, and it would be designated "3."

To arrive at the total emphasis for the cell as related to that source, the designated number for content was multiplied by the designated number for the behavior. In the case of the example above, the total emphasis would be "6."

Finally, the entries from the twenty-three documents were totalled for each cell.

Several comments are in order here. Concerning the classification by content, no great difficulties arose in deciding under what category of content a particular objective should be classified.

Concerning the classification by behavior, however, more serious problems were encountered. The most important of

these had its origins in the fact that with respect to the majority of the documents used, statements of objectives were not cast in content-behavior form. It was necessary, therefore, to make inferences from both prior and subsequent remarks in any one source as to what it was intended for the student to do--whether he was, for example, to respond to a contemporary lyric poem or whether he was, in addition, supposed to be able to analyze the parts of the poem.

A lesser problem arose in connection with the fact that some of the behaviors tend to overlap. It proved difficult in some instances to distinguish whether a source was dealing with application or analysis or interpretation. In some cases a decision was made to record the objective under both behaviors; in other instances, where the distinction between the two as revealed in the source was more marked, one or the other was chosen.

III. DEFINITIONS OF OBJECTIVES

Before presenting the results of the analysis of objectives based on the sources listed in Section II, it may be useful to give a definition of each behavior and content item.

THE CONTENT OF INSTRUCTION IN LITERATURE

The general divisions of the content of literature courses consist of literary works, literary history, literary theory, and cultural information.

In subdividing literary works, we have found it convenient to first make the divisions along generic lines--that is, poetry, prose, drama, and so forth. A further breakdown into the temporal divisions of pre-contemporary and contemporary was then made. Many curricula refer to the "monuments" of our literature, as well as to the literature of the present. Although the dividing line between the pre-contemporary and the contemporary wavers, the consensus would place it around 1915. Other divisions, those of national origin and those of language ("English" and world), seem less meaningful both in curriculum statements and in exami-

nations than the division of time. The generic divisions themselves, one must note, are not always rigid: works like Gulliver's Travels are sometimes placed in one division, sometimes in another. Yet despite the inability of certain works to be fitted cleanly into one division or the other, the curricula do make use of these categories.

SPECIFIC LITERARY WORKS

This larger division refers to any text or portion of a text to which the individual must address himself. The corpus of an author's work would be included under 20 (Biographical Information).

1. Epic and narrative poetry (pre-contemporary)

2. Epic and narrative poetry (contemporary)

These two divisions refer to any verse narrative, including the epic, the ballad, and the narrtive poem. Their separation from other poetry results from the sense that one must treat both their poetic and their narrative aspects.

3. Lyric poetry (pre-contemporary)

4. Lyric poetry (contemporary)

These divisions refer to any form of verse, except epic poetry and poetic drama.

5. Poetic drama (pre-contemporary)

6. Poetic drama (contemporary)

These divisions would include any drama that is predominantly in verse. They are separated from prose drama because the treatment of poetic drama may be through either the poetic or the dramatic aspects of the work.

7. Prose drama (pre-contemporary)

8. Prose drama (contemporary)

These divisions refer to any dramatic work in prose, that is any work which uses the conventions of drama. Reference is not being made here to a "dramatic" novel or poem.

9. Novel (pre-contemporary)

10. Novel (contemporary)

11. Short fiction (pre-contemporary)

12. Short fiction (contemporary)

Most curricula distinguish between the novel and short fiction, but the basis of distinction is unclear. At times it is length, at times it is the expansion or compression of incident, at times it is the complexity of structure. Some works are placed in either category, but most fall within one or the other. The curricula do distinguish between them on the basis that the modes of analysis differ, that one thinks of the structure of a novel in a way differing from the way he thinks of the structure of a short story.

13. Non-fiction prose (pre-contemporary)

14. Non-fiction prose (contemporary)

These two divisions refer to biography, autobiography, books of contemplative prose, prose satire, and the like.

15. Belles lettres (.

16. Belles lettres (contemporary)

Often referred to as the essay, or as non-fiction, these divisions include any short work not treated simply as the stimulus for composition. They include the critical essay if it is treated not as a body of critical lore, but as a literary fact.

17. Any literary work

This division seems necessary to denote the random content of any curriculum. Curricular statements often refer to "works of literature" and state or imply that the generic divisions are only peripherally important. Others pay equal and similar attention to each of the genres. The ability to analyze and interpret a literary work, many argue, exists independently of any particular work or type of work. For convenience, this division also refers to any grouping of literary works in a genre to which a particular behavior is addressed (e.g. the discrimination between styles).

18. Movies and television

19. Other mass media

This division would include newspapers,radio, magazines and the like.

LITERARY HISTORY

20. Biography of authors

This would include any fact or idea about the author which exists apart from the text of a specific work. It includes, therefore, generalizations about all of his works (or a major portion of them).

21. Literary, cultural, political, social and intellectual history

This division could be broken down into its component parts, but such a subdividing is appropriate only at the university level. This division includes the history of literary movements and forms, of cultural trends, of political and social events, of intellectual movements, all of which receive undifferentiated emphasis in the secondary school.

LITERARY THEORY

22. Literary terms

This division refers to any discrete literary term, be it one applicable to a part of a work (language, literary devices, or content), to a genre (e.g. sonnet, rhyme scheme, dialogue), or to the whole of a work (e.g. point-of-view, tone, mood, pace, tragedy or satire).

23. Critical systems

This division refers to any systematic approach to literature (such as a theory of genres) or to any theory of literature. Aristotle's Poetics, for instance, might be taught as a critical system, as might the analytic structure of Brooks and Warren or the archetypal method of Northrop Frye.

CULTURAL INFORMATION

24. Cultural (including national) figures, themes, myths and stories

This division refers to the figures from American and British folklore, from Greek and Norse mythology, from the Bible, and from similar sources. It also refers to archetypal themes (the scapegoat, the quest for the Grail, for example).

THE BEHAVIORS IN INSTRUCTION IN LITERATURE

Unfortunately, the behaviors referred to in curricular statements do not fall neatly into the taxonomical domains of cognitive and affective behaviors. Often a behavior--"respond to" is the prime example--is a Gordian combination of the cognitive, the affective, and the perceptual. An attempt to break down these behaviors appears in Purves, "The Elements of Writing About Literature," and these divisions will approximate that analysis.

a. Recall

This behavior refers to the ability to recall specific facts, definitions, generalizations, and theories.

b. Recognize

This behavior refers primarily to the ability to identify passages as examples of a style or by a particular author. It also refers to the ability to identify specific instances of a given phenomenon when the individual is told what the phenomenon is. The individual may be told, for instance, what a pun is, and then be asked to pick out passages that contain puns. If the student is not given the definition, but is expected to have learned what a pun is before he identifies instances of it, he is being asked to apply knowledge of one aspect of content to some other aspect of content.

c. Apply knowledge of specific literary texts to

This behavior refers primarily to the ability to make analogies between literary works. The application of literary texts to such things as literary history or literary terminology is the same process as the application of literary history or

literary terminology to literary works.

d. Apply biographical information to

This behavior refers to the application of any knowledge of the author or of the totality of an author's work to a literary text or some other aspect of content. In "The Elements of Writing about Literature," this behavior comes under the heading of contextual classification.

e. Apply literary, cultural, political, social, or intellectual history to

This behavior includes the application of a variety of external information that one might bring to a text or to a literary problem. As was indicated above, subdivision seems unnecessary when one is dealing with curricula below the university level. This behavior also falls under the heading of classification, both traditional and contextual, in "The Elements."

f. Apply literary terms to

This behavior refers primarily to the ability to perform the operation described as "generic" classification in "The Elements": that is, the ability to say that a work or a part of a work can be given a name. A useful subdivision of the behavior would be the application of the terminology of (1) devices (alliteration, image), (2) forms, sonnet, stream-of-consciousness, (3) genre, tragedy, comedy. The analysis of the operation of the particular term as it appears in the text and the interpretation of the term in the text would be classified under behaviors, j,k, and l.

g. Apply critical systems to

This behavior refers primarily to the ability to apply a theory of genres or a given critical system (Aristotle's or Frye's) to a particualr work or to an author or period of literary history. It is another variety of contextual classification described in "The Elements."

h. Apply cultural (including national) figures, themes, myths, and stories to

This behavior refers to the recognition of allusions in works, and to the relating of the work to some archetype (e.g. Joyce's Ulysses to the Odyssey). When that archetype is not explicitly stated, but must be inferred by the individual, such behavior would be called interpretation.

i. Express one's engagement with

This behavior is described in "The Elements" as the writing (or discussion) about one's experience with the work of literature. Like behaviors j to p, this category involves both the work and the individual's response to it. All of these behaviors imply that the individual must be aware of the work and its effect on him, as well as the effect on him of non-literary experiences (e.g. death, love, etc.). This division, however, is primarily concerned with a discussion of the individual, that is, the self as it interacts with the literary work. This behavior may include a discussion of reaction to both the form and the content of the work. It involves the recall and recognition of one's non-literary experiences and the application of the work to these experiences, as well as the application of experiences to the work.

j. Analyze the parts of

This behavior corresponds to perception of parts--language, literary devices, and content--in "The Elements" and refers to the analysis of those parts. It also refers to the analysis of any part of the work without relating that part to the work as a whole. The analysis of a metaphor would be the analysis of parts; showing the place of that metaphor in the poem, play, or novel as a whole would be the analysis of relationships and organization.

k. Analyze the relationships in, organization of, and whole of

This behavior corresponds to the perception of the whole in "The Elements" and refers to the analysis of plot, image pattern, structure, and to a discussion of tone, mood, and point-of-view.

l. Express one's interpretation of

In a sense, this behavior might be defined as the application of one's non-literary experiences to the work of literature, but it goes beyond that application to include general statements of meaning and inference. Interpretation can be of parts of the work (e.g. interpretation of character) or of the whole work. This behavior includes the derivation of universal human concepts. Interpretation is amplified in "The Elements."

m. Express one's evaluation of

This behavior asks of the individual that he judge the work by some criterion. Curricular statements differ as to the criterion they desire, but most indicate that it should be "reasoned."

n. Express a pattern of response to

This behavior refers to the desired outcome of instruction that a student respond the same way to a variety of texts, that he always look for the symbols, for instance, or that he always scan a poem first.

o. Express a pattern of preference for

This behavior refers to the matter of taste. It asks of the student that he prefer certain types of works to certain others (poetry to television) or that he prefer the "better" works or styles within a type.

p. Express a variety of responses to

This behavior refers to the ability to respond in a variety of ways to the same literary work (that the student read Alice in Wonderland as an entertainment for children and as a complex allegory). It also refers to the ability to adapt one's response to the particular work being examined (that the student treat Ginsburg in a manner different from that he would use with Donne). This behavior is measurable only in terms of a variety of works or with the same work over a period of time.

q. Respond to

This behavior is one of the most often cited but least well-defined behaviors. The term is used for the total affective-cognitive-perceptual-psycho-motor response to a given literary work. It is private, in that the whole response of the individual remains internal. Yet curricula often seek to develop or modify that response, make the various externalized responses

(mentioned in behaviors i to p) internal. Other curricula seek to make the private response public.

r. Be willing to respond to

This behavior asks that the individual take some active role in his literary experiences: that he join a book club, go to the movies or to the library, or simply turn on the television set.

s. Take satisfaction in responding to

This behavior refers to the individual's enjoyment of his activities related to literature.

t. Accept the importance of

This behavior refers to the intellectual orientation of the student towards literature and the literary world. It asks of the student that he tolerate authors and books, that he acknowledge the value of literature in his world, even if he chooses not to read it.

IV. ANALYSIS OF OBJECTIVES

The sources and procedures used in the analysis of objectives have been indicated earlier in the report. This section reports the final results of that analysis.

The chart included as Appendix B at the end of this report shows the matrix which was used. The categories with respect to content are shown as rows; the categories with respect to behavior are displayed as columns. The 480 cells represent the various intersections of content and behavior. The potential total range for each of the cells was 0 - 207. The numbers shown in the various cells on the chart are the final totals.

V. SAMPLE ITEMS

The sample test items listed below are designed to illustrate whether certain objectives in the teaching of literature are being attained by the students. These items, adapted from a number of standardized tests in common use in the United States, are presented here only as illustrative sample questions. Such items are designed to measure the degree of change in behavior implied by the objectives.

It is not intended that these questions should form part of the international test under consideration. Rather, the sample items are included here in the hope that they will clarify by example the nature of the objectives being sought. The tests which were consulted are as follows:

1. University of Chicago Comprehensives
2. College Entrance Examination Board Achievement Test in Literature
3. Advanced Placement Test - English
4. College Level Examination - Humanities
5. Graduate Record Examination - Literature
6. National Assessment of the Progress of Education - Literature
7. Progressive Education Association Tests in Literature
8. Cooperative Tests in Literature

9. Seven Tests for Appreciation of Literature - Logasa and McCoy
10. CEEB Tests of Developmental Ability
11. Objective Tests in Literature, The Perfection Form 6.
12. Poetry Aptitude Tests (Moran)
13. Iowa Tests of Educational Development - Interpretation of Literary Material
14. Every Pupil Scholarship Test
15. Davis-Roahan-Schrammel Test in Literary Appreciation
16. National Achievement Tests, Literature Test
17. Ohio Scholarship Test
18. Center-Durost Literature Acquaintance Test

The sample items are classified first as to behavior; within each of the behavior groups they are then arranged according to content. Thus, $\frac{22\text{-a}}{}$ indicates that the objective being tested is the student's ability to recall literary terms.

The source from which each question has been adapted is identified in parentheses below the item. In the interest of brevity, only one item is generally included under each behavior division for all of the content divisions to 1 to 19. Any one item in this group would be similar to any other.

Behavior a: Recall

"Benito Cereno"

3-a

(A) A nickname given to Sam Houston

(B) A poem about a battleship

(C) A short story about a slave revolt

(D) A patriotic song by Julia Ward Howe

(adapted from Davis Roahan Schrammel American Literature Test)

20-a

Blindness and political disfavor caused him to take up his residence in the country, whence he dictated his three great works to his daughters.

(A) Matthew Arnold

(B) Joseph Conrad

* * ** *

(G) Robert Louis Stevenson

(adapted from PEA Literary Information Test)

21-a

Which of the following works was composed first?

(A) The Faerie Queen

(B) Hamlet

(C) Beowulf

(D) Le Morte D'Arthur

(E) Ivanhoe

(adapted from CLE Humanities)

22-a A lyric poem having seventeen syllables.

(A) Haiku

(B) Allegory

(C) Ballad

*** ***

(G) Sonnet

(adapted from PEA Literary Information Test)

23-a According to the Preface to Lyrical Ballads (1800) Wordsworth believes that poetry

(A) "should not mean but be"

(B) "does not paint the streaks of a tulip"

(C) "is the spontaneous overflow of powerful feelings"

(D) "approaches the condition of music"

(E) "is as a fading coal in the mind of the poet"

(Adapted from CLE Humanities)

24-a In Greek mythology, Hera was

(A) a muse

(B) goddess of love

(C) wife of Zeus

(D) the girl who helped Theseus kill the minotaur

(E) the sea nymph who was Achillles mother

(Adapted from CLE Humanities)

Behavior b: Recognize

5-b "Howl, howl, howl! O, You are men of stones! Had I your tongues and eyes, i'd use them so That heaven's vault should crack. She's gone forever! ...

(A) Hamlet to Polonius

(B) Lear about his daughter

(C) Macbeth about Lady Macbeth

(adapted from Center-Durost Literature Acquaintance Test)

22-b You are going to hear someone read a number of sentences. The voice will say each one twice. The sentences that you will hear are reproduced on the sheet in front of you. Some of the sentences contain a pun, that is a word that has two meanings at the same time, and makes the sentence mean two different things at the same time. Here is an example:

Letters to the moon will have to go by spatial delivery. Spatial means "through space," but it also sounds like special, so that the sentence means that the letters will have to be delivered through space, and that the letters will have to be delivered in a special way. On the sheet in front of you, you would draw a line under the word spatial in order to indicate that it is a pun. After you listen to each sentence, decide which word or words are the puns in that sentence, and draw a line under them. Some of the sentences will have no puns in them. If you think there is no pun, write the word none after the sentence.

1. You remind me of Moses because every time you open your mouth the bull rushes.

(Adapted from National Assessment of Literature)

Behavior c: Apply knowledge of specific literary works to

3-c

Which of the following is most similar to this poem in theme and mood?

(A) "Ozymandias"

(B) "Kubla Khan"

(C) "Break, Break, Break"

(D) "Dover Beach"

(E) "The Love Song of J. Alfred Prufrock"

20-c to 24-c see behaviors d,e,f,g,h.

Behavior d: Apply biographical information to

3-d

William Blake's Songs of Experience reflect all all of the following EXCEPT Blake's

(A) training as an engraver

(B) study of the writing of Emmanuel Swedenborg

(C) reading of the Bible

(D) marriage to an illiterate woman

(E) friendship with political radicals

(Adapted from Graduate Record Examination in Literature)

21-d

Which of the following would have been influenced by Freudian psychology?

(A) James Joyce

(B) Alfred Lord Tennyson

(C) Charles Dickens

(D) Robert Browning

(E) Herman Melville

(Adapted from CLE Humanities)

22-d Which of the following novelists is known for his concern with point-of-view?

(A) Charles Dickens

(B) William Thackeray

(C) Anthony Trollope

(D) Nathaniel Hawthorne

(E) Henry James

(Adapted from CLE Humanities)

23-d Which of the following spent much of his life developing an organic theory of literature

(A) Pope

(B) Johnson

(C) Coleridge

(D) Arnold

(E) Dryden

24-d Which of the following authors is noted for his interest in both Greek and Irish mythology?

(A) Jonathan Swift

(B) Oscar Wilde

(C) Flannery O'Conner

(D) Sean O'Casey

(E) W.B. Yeats

Behavior e: Apply literary, cultural, political, social, or intellectual history to

16-e The style of this passage indicates that it was written in the time of

(A) William the Conqueror

(B) Queen Elizabeth I

(C) Queen Anne

(D) Queen Victoria

(E) Queen Elizabeth II

(Adapted from CEEB Literature Test)

20-e Which of the following asserted the most clear influence on the writing of James Joyce?

(A) Charles Darwin

(B) Karl Marx

(C) Sir James Jeans

(D) Sigmund Freud

(E) Benedetto Croce

(Adapted from CLE Humanities)

22-e The literature of which of the following countries had most influence on the development of the English sonnet?

(A) Greece

(B) Italy

(C) Spain

(D) Germany

(E) Holland

(Adapted from GRE Literature)

23-e The "Aristotelian unities" of time, place, and action were followed most closely by English playwrights writing during the reign of

(A) Elizabeth I

(B) James I

(C) Charles II

(D) George III

(E) Victoria

(Adapted from CLE Humanities)

24-e The Faust legend first became the subject of literature in

(A) Classical Rome

(B) Medieval Europe

(C) Elizabethan England

(D) Nineteenth-Century Europe

(E) Twentieth-Century Germany

(Adapted from CLE Humanities)

Behavior f: Apply literary terms to

3-f

The poem is written in

(A) Free verse

(B) Heroic couplets

(C) Poulter's Measure

(D) Sonnet form

(adapted from Ohio Scholarship Test)

17-f

You are going to be asked a question on a group of four pieces of writing like the one in the example below. The four pieces of writing may all be about the same thing or they may be about different things. But TWO of them are alike in the type of writing they are, or in the way they are written. Below the group is a sentence with two blanks and a list. Read the group and then put the letters

of the two pieces that are alike in the two blanks. Circle the word or phrase that you think best explains why the two pieces you have chosen are alike.

Example:

(A) ARRIVE SOUTHERN TERMINAL NATCHEZ 2 20 P M STOP

(B) A birdie with a yellow bill
Hopped upon my window sill,
Cocked his shining eye and said
"Ain't you 'shamed, you sleepy-head!"

(C) SON JUNE 7 8 LB 2 OZ STOP MOTHER AND BABY DOING WELL STOP

(D) She tended him carefully, giving him clean socks and dry boots. Then she left him and went back to the kitchen.

___ and ___ are alike because both are

limericks

telegrams
plays
haiku
nursery rhymes
lists
folk tales

letters

(Adapted From National Assessment)

20-f See 22-d

21-f See 22-e

23-f The "new criticism" is most often associated with which of the following terms?

(A) tragedy and comedy

(B) myth and symbol

(C) pity and fear

(D) paradox and ambiguity

(E) palimpsest and incunabula

(Adapted from GRE Literature)

24-f Which of the following legends is appropriately matched with the literary form which gave it currency?

(A) Ruth. . . . tragedy

(B) Job . . . farce

(C) Siegfried . . . saga

(D) Sinbad . . . idyll

(E) Oedipus . . . satire

(Adapted from CLE Humanities)

Behavior g: Apply critical systems to

5-g

Check the one best completion for each of the following statements, using your knowledge of the content of the Poetics of Aristotle as the basis for your choice.

Macbeth may properly be called a tragedy because

___it deals with subject matter from the legend and history of Scotland

___the leading character is killed

___it is a serious action

(adapted from University of Chicago comprehensive examinations)

20-g	See	23-d
21-g	See	23-e

22-g See 23-f

24-2 Which of the following legends would Aristotle see as best suited for a tragedy?

(A) Rip Van Winkle

(B) John Smith

(C) Daniel Boone

(D) John Brown

(E) Joe Magarac

(Adapted from CLE Humanities)

Behavior h: Apply cultural (including national) figures, themes, myths, and stories to

17-h The company had tried to set a price for its computers with the other electronics companies, but the government had found out about it. Now someone had to stand trial, but who would it be? The president gathered together his sales staff and made them draw lots. All were nervous.

This story is a retelling of the old theme of the

(A) Golden Fleece

(B) scapegoat

(C) labyrinth

(D) fall of Adam

(Adapted from the National Assessment)

20-h See 24-d

21-h See 24-c

22-h See 24-f

23-h See 24-g

24-h Which of the following legendary figures is closest to the type of the cowboy?

(A) An Argonaut

(B) A Knight of the Round Table

(C) The Prodigal Son

(D) A Trojan warrior

(E) Sinbad the Sailor

Behavior i: <u>Express one's engagement with</u>

4-i Read each selection thoughtfully, then deciding exactly the degree to which you participate in the selection, check the word that describes the degree.

"I've reached the breaking point," he snapped.

Check one word
Indifference___
Agreeableness___
Disagreeableness___
Pleasure___
Pain___

(adapted from Hannah Logasa, Reader Participation Test, Seven Tests for Appreciation of Literature)

17-i Have you compared some situation you were in to a book you have read?

___Never

___Seldom

___Occasionally

___Frequently

(adapted from National Assessment)

17-i How often have you thought about whether some situation that you were in or that you witnessed might best be described in a particular kind of literature--a poem, for instance, or a tragedy, or a farce?

___Seldom or Never ___Occasionally ___Frequently

18-i Think of a movie you saw recently and remember well.

___Yes ___No Did your mood change as you watched the movie?

___Yes ___No Did you at any point feel You were part of the movie?

___Yes ___No Did you tend to see yourself as any one of the characters in the movie?

(Adapted from National Assessment)

Behavior j: Analyze the parts of

4-j The phrase, "wise man," should be taken

(A) ironically

(B) literally

(C) as a pun on a person's name

(D) as a synonym for "pilgrim"

(adapted from Iowa Test of Education Development - Test of Interpretation of Literary Materials)

12-j The tourist's feeling of disappointment, related in the first statement, is

(A) explicitly and adequately accounted for by lines 1-3.

(B) explicitly and adequately accounted for by the fact that he was led to expect the figure of the charioteer to be better preserved than he found it to be.

(C) explicitly and adequately accounted for by not any one of but a combination of all the factors included in A and B above.

(D) not adequately accounted for in an explicit sense.

(adapted from University of Chicago Comprehensive Examination)

16-j Which of the following best describes the effect of the last sentence?

(A) It creates an emotional climax.

(B) It is anticlimatic.

(C) It amplifies the allegory.

(D) It provides an ironic conclusion.

(E) It turns metaphor to symbol.

(adapted from CEEB Achievement Test in Literature)

Behavior k: Analyze the relationships in the organization of, and whole of

1-k The following sentences describe the action of Love's Labor Lost. Mark the following

(A) if it serves only as stage setting

(B) if it suggests the action to follow

(C) if it suggests character or motivation

(D) if it intensifies the action

(E) if it advances the action

The courtiers and the ladies stand respectively for valor and love.

(adapted from University of Chicago Comprehensive examinations)

4-k The difference between the scene in stanza 1 and that in stanzas 3, 4, and 5 is primarily the difference between

(A) joy and sadness

(B) realism and surrealism

(C) the mundane and the demonic

(D) Past and future

(adapted from CEEB Achievement Test in Literature)

4-k "No Trespassing" it said; but I,
Not asking anybody's pardon,
Climbed the fence and saw the garden,
And knew not whether to laugh or cry.
Would you learn what sight I saw?

* * * * * * * * * * * * *

Which of the following is the last line of this poem?

(A) Then you must climb the fence too.

(B) The law you must break as did I.

(C) Then must you also break the law.

(D) Then climb like I to see the garden.

(E) Then break the law and climb the wall.

(Adapted from CEEB)

4-k The repetition of words and sounds creates which of the following impressions?

(A) sorrow

(B) anger

(C) violence

(D) heroism

(E) hesitation

(adapted from CEEB Achievement Test in Literature)

5-k Blacken Answer space

(A) if the statement is true of Hamlet only

(B) if the statement is true of As You Like It only

(C) if the statement is true of Hamlet and As You Like It both

(D) if the statement is true neither of As You Like It nor Hamlet

A problem in the action centers about a desire to bring about a change in character. The resolution shows the change accomplished without disaster.

(adapted from University of Chicago Comprehensive Examinations)

15-k Which of the following best sums up the style of the passage?

(A) It uses a repeated balancing of parts

(B) It builds to a climax

(C) It is telegraphic

(D) It uses a great number of qualifications

(E) It imitates conversation

(adapted from CEEB Achievement Test in Literature)

16-k The diction and style of this passage are best described as

(A) didactic

(B) oratorical

(C) abstract

(D) emotional

(adapted from CEEB Achievement Test in Literature)

Behavior 1: Express one's interpretation of

4-l Which of the following familiar sayings is most closely related to the central theme of the poem?

(A) A rolling stone gathers no moss

(B) Short sheets make the bed seem longer

(C) A stitch in time saves nine

(D) One man's meat is another man's poison

(adapted from Iowa Tests of Educational Development)

12-l In this story, the natural world is shown as

(A) in eternal conflict

(B) a factor which influences man

(C) a God destroying man

(D) the source of man's base feelings

(adapted from University of Chicago Comprehensive Examinations)

13-1 Blacken answer space

(A) if the statement applies only to the Gospel according to Matthew

(B) if the statement applies only to the Boswell's Life of Samuel Johnson

(C) if the statement applies only to the Autobiography of Cellini

(D) if the statement applies to all of those mentioned above

(E) if the statement applies to none of those mentioned above

The biography presents the life of an average person of his time

(adapted from University of Chicago Comprehensive Examinations)

17-1 In which of the four poems is the happy side of nature emphasized most?

(A) I

(B) II

(C) III

(D) IV

(adapted from Iowa Tests of Educational Development)

Behavior m: Express one's evaluation of

17-m Read the poems in each of the sets in this test. In each set you will find two poems on the same theme.

Read one set at a time.

Determine the better poem in each set and then place, on the dotted line at the end of the set, the number of that poem.

(adapted from Test of Standard of Taste in Poetry, Logasa, Seven Tests for Appreciation of Literature)

17-m Which of the following are closest to what you think about poem I? Make one, two, or three choices, but no more than three. Put a circle around the letter of the choice or choices you have made.

(A) It is a good poem because it makes me see the world differently.

(B) It is a good poem because it makes me feel good.

(C) It is a good poem because it is about one thing and does not use any extra words.

(D) It is a good poem because it asks an important question about the mystery of water.

(E) It is a good poem because the simple words are right for the question it asks.

(F) It is a poor poem because it does not rhyme.

(G) It is a poor poem because it does not teach a lesson.

(H) It is a poor poem because the world has no arms and the water does not hold the sky.

(I) It is a poor poem because it is poorly punctuated.

(J) It is a poor poem because it uses simple words.

Behavior n: Express a pattern of response to

No cell relating to this behavior is measurable by a single item; rather a variety of items relating to several literary works would be an index of consistency. The items would probably be of the following sort:

17-n

This is NOT a test. We simply want to find out what your thinking about various poems and prose passages is. Read each passage carefully and then look at the questions following the passage. Each question has five choices. Remember that every choice is correct. Look at each of the choices and then put a check in the space by the choice that you think is true of you. There are no wrong choices.

1. If I were writing a paper about this story, I would emphasize

(A) The way the author has put the parts of the story together.

(B) The lesson the author presents in the story.

(C) The feeling the story aroused in me as I read it.

(D) The value of the story as a piece of literature.

(E) None of the above.

(Adapted from National Assessment)

Behavior o: Express a pattern of preference for

17-o

This is NOT a test. It is just a way of finding out what sort of stories, poems and plays you enjoy reading. There are eleven selections in this package. Each of them is a part of a story, a part of a play, or a part of a poem. Read through the selections. When you have read through them divide them into two piles. Make one of the piles for those you liked or would like to read more of. Make another pile for those you did not like or would not want to read any more of. You must put all of the selections into one pile or the other. Each pile must contain at least three selectons. After you have made the piles, complete the entence below.

1. In the pile of stories, poems, or plays I liked or wanted to read more of, I put numbers____.

2. In the pile of stories, poems, or plays I did not like or did not want to read any more of, I put numbers_____.

(Adapted from National Assessment)

17-0

This is NOT a test. We would simply like to find out what sorts of books you and other people like you enjoy reading. Because we cannot show you all the different kinds of books, we have made a list. This list gives a brief description of what each kind of book is about. In front of each of the descriptions are two words, YES and NO, and a question mark (?). If you would like to read the book, circle the word YES in front of the description. If you would not like to read the book, circle the word NO. If you cannot make up your mind, circle the question mark (?).

1. A story about a girl, her horse, and how she saves it from a rattlesnake.

Behavior p: Express a variety of responses to

Items measuring this behavior fall into a pattern similar to those used for behavior n.

Behavior q: Respond to There are no items for this behavior.

Behavior r: Be willing to respond to

17-r How many novels, plays, books of short stories, or books of poems did you read in the past year?

Fewer than 5

5-10

More than 10

How often in the past year have you gone out of your way to read another book written by the author of a book you liked?

Seldom

Occasionally

Often

(Adapted from the National Assessment)

18-r How much time each week, on the average, have you spent watching each of the following kinds of television programs?

Quiz Shows

(A) Very little

(B) One show a week

(C) Between one and four shows a week

(D) Over four shows a week

(Adapted from Background and Experience Questionnaire, Cooperative Test Service)

Behavior s: Take satisfaction in responding to

17-s Read each statement carefully. Then

(A) If you feel you do get this satisfaction from your general reading of fiction, circle answer A.

(B) If you are uncertain as to your general attitude, or if the statement seems unclear or meaningless, circle answer U.

(C) If you feel you do NOT get this satisfaction, circle answer D.

A U D Deepening my awareness of myself.

A U D Being pleased by a happy ending.

(Adapted from PEA Satisfactions in Fiction)

18-s Below is a list of reasons people have given for not liking going to the movies. Perhaps some of them are reasons like yours. Read through the list and

mark with a (+) the reasons that are like yours. If you do not think the reason applies to you, do not mark it. Do not worry if your sheet has all plus signs or no marks at all, but try to be as honest as you can in recording your opinions.

_____Movies use only good-looking actors and actresses.

_____People never really get hurt in movies, and you know it is not real.

Behavior t: Accept the importance of

_____

17-t Most poetry seems like a meaningless jumble of words.

_____

1. Strongly agree 2. Agree 3. Disagree
4. Strongly disagree

_____

17-t Literature has useful or practical ideas.

_____

1. Strongly agree 2. Agree 3. Disagree
4. Strongly disagree

(adapted from Inventory of Humanities attitudes Cooperative Study of General Education)

_____

17-t This is not a test. We would like to find out what you think about certain kinds of books and movies. Below is a statement that someone has made. Read the statement and then indicate how much you agree or disagree with it by placing an X in the space

beside the opinion that is closest to your own.

Some books and movies show certain races in an unfavorable light. This may be done by having one or more members of a race appear as characters who are made fun of by others, who are dishonest, or who are of low moral character. Such books and movies do not have any real effect upon people's attitudes toward the race in question.

___Strongly agree

___Agree

___Undecided

___Disagree

___Strongly disagree

(Adapted from National Assessment)

APPENDIX A: ADDITIONAL DOCUMENTS

At the suggestion of the National Committee, a number of other sources were examined. The following list includes the additional documents which were reviewed with respect to objectives emphasized.

An English Program for the Academically Talented and the Basic Course of Study in English for the College Bound. (Grades 9-12) Cleveland, Ohio, Cleveland Public Schools, 1962.

English/College Bound. (Senior High School). Cleveland, Ohio, Cleveland Public Schools, 1966.

English Journal. Issues for last five years consulted on attention given to mass media.

English Language Arts for the Superior Student. Seattle, Washington, Seattle Public Schools, 1964

Essential English in the Secondary School--Literature, Composition, Language. Chicago, Illinois, Chicago Public Schools, 1964.

Guide Posts to English Literature. (Elementary, Junior High School, Senior High School). Seattle, Washington, Seattle Public Schools, 1962.

Regular and Honors English in the Secondary School--Literature, Composition, Language. Chicago, Illinois, Chicago Public Schools, 1962.

Virginia M. Reid, ed. Children's Literature--Old and New. Champaign, Illinois, NCTE, NCTE Committee on Children's Literature--Old and New, 1964.

William E. Stafford. "Friends to this Ground--A Statement for Readers, Teachers, and Writers of Literature." Statement of the Commission on Literature of National Council of English. To be published, Fall 1967.

Teaching Guide for the Language Arts. (for Grades 7-8), Chicago, Illinois, Chicago Public Schools, 1958.

The additional documents were not thoroughly analyzed in the manner described in Section II of this report. However, they were reviewed carefully, and it is noted that these sources seem to fit into the broad pattern revealed by the analysis of the 23 documents reported on the matrix in Appendix B.

In addition, it should be mentioned that the curriculum materials which are now available from the Carnegie, Nebraska, and Wisconsin Curriculum Centers (Project English) were not analyzed at this stage of the I.E.A.. project. It was felt that, since they have just been published, these materials have not yet had a chance to influence practice in the schools.

APPENDIX B
U.S. National Committees Report
I.E.A. Literature Project
March 1967

Literary Work: CONTENT \ BEHAVIOR	a Recall	b Recognize	c Apply Knowledge of Specific Literary Texts To	d Apply Biographical Information To	e Apply Literary, Cultural, Political, Social or Intellectual History To	f Apply Literary Terms To	g Apply Critical Systems To	h Apply Cultural (including national) Figures, Themes, Myths, and Stories To	i Express One's Engagement With	j Analyze the Parts Of	k Analyze the Relation-
				Literary History		Literary Theory					
1. Epic and Narrative Poetry (Pre-Contemp)	24	35	23	29	26	48	14	12	34	48	4
2. Epic and Narrative Poetry (Contemp)	11	19	7	11	10	13	3	5	9	13	
3. Lyric Poetry (Pre-Contemp)	24	34	22	28	25	51	13	12	32	51	
4. Lyric Poetry (Contemp)	20	25	10	17	16	19	3	8	14	19	
5. Poetic Drama (Pre-Contemp)	30	36	21	38	39	64	24	12	58	68	
6. Poetic Drama (Contemp)	3	2	1	2	2	1		1	2	2	
7. Prose Drama (Pre-Contemp)	13	19	7	18	16	23	7	5	18	22	
8. Prose Drama (Contemp)	20	22	11	20	22	34	6	8	32	26	
9. Novel (Pre-Contemp)	15	34	21	25	27	35	13	9	35	41	
10. Novel (Contemp)	12	27	11	17	19	22	5	7	23	19	
11. Short Fiction (Pre-Contemp)	22	30	10	21	21	24	4	8	21	22	
12. Short Fiction (Contemp)	21	28	13	22	24	26	4	10	25	23	

y Theory		Express a Response To											
tems To	h Apply Cultural (including national) Figures, Themes, Myths, and Stories To	i Express One's Engagement With	j Analyze the Parts Of	k Analyze the Relationships In, the Organization Of, and Whole Of	l Express One's Interpretation Of	m Express One's Evaluation Of	n Express a Pattern of Response To	o Express a Pattern of Preference For	p Express a Variety of Responses To	q Respond To	r Be Willing to Respond To	s Take Satisfaction in Responding To	t Accept the Importance Of
4	12	34	48	48	58	37	3	4	17	33	4	2	35
3	5	9	13	18	17	10	1	1	3	8	2	1	14
3	12	32	51	51	65	35	3	7	16	36	8	1	34
3	8	14	19	19	26	15	1	1	3	14	2	1	23
4	12	58	68	68	90	51	6	16	25	61	27	22	44
	1	2	2	2	3	2				1			3
1	5	18	22	22	32	15	1	8	7	19	7	7	24
	8	32	26	26	44	22	2	14	9	31	17	17	24
3	9	35	41	41	66	34	3	9	17	38	10	7	27
5	7	23	19	19	42	19	2	12	6	25	8	8	16
2	8	21	22	22	45	18	1	4	3	22	6	5	26
2	10	25	23	23	48	21	2	3	5	25	6	7	24

APPENDIX B
U.S. National Committee Report
I.E.A. Literature Project
March 1967

CONTENT \ BEHAVIOR	a Recall	b Recognize	c Apply Knowledge of Specific Literary Texts To	d Apply Biographical Information To	e Apply Literary, Cultural, Political, Social or Intellectual History To	f Apply Literary Terms To	g Apply Critical Systems To	h Apply Cultural (including national) Figures, Themes, Myths, and Stories To	i Express One's Engagement With	j Analyze the Parts Of	k Analyze the Relation-
Literary Work — 13. Non-Fiction Prose (Pre-Contemp)	19	22	8	17	16	18	3	6	23	18	
Literary Work — 14. Non-Fiction Prose (Contemp)	17	19	5	15	14	16	2	4	21	16	
Literary Work — 15. Belles Lettres (Pre-Contemp)	19	21	12	21	20	19	4	9	21	20	
Literary Work — 16. Belles Lettres (Contemp)	14	16	7	17	16	16	3	6	17	16	
Literary Work — 17. Any Literary Work	39	47	32	32	58	77	34	6	129	87	
Literary History — 18. Movies and Television	4	21	2						8		
Literary History — 19. Other Mass Media	4	23	2						8		
Literary History — 20. Biography of Authors	23	13	4								
Literary History — 21. Literary, Cultural, Political, Social, and Intellectual History	64	41									
Literary Theory — 22. Literary Terms	59	44	6								
Literary Theory — 23. Critical Systems	2	2									
Literary Theory — 24. Cultural (including national) Figures, Themes, Myths, and Stories	51	18							3	6	

ry Theory		Express a Response To											
tems To	h Apply Cultural (including national) Figures, Themes, Myths, and Stories To	i Express One's Engagement With	j Analyze the Parts Of	k Analyze the Relationships In, the Organization Of, and Whole Of	l Express One's Interpretation Of	m Express One's Evaluation Of	n Express a Pattern of Response To	o Express a Pattern of Preference For	p Express a Variety of Responses To	q Respond To	r Be Willing to Respond To	s Take Satisfaction in Responding To	t Accept the Importance Of
3	6	23	18	18	33	16	1	4	3	21	6	11	19
2	4	21	16	16	30	13		7	1	20	6	11	18
1	9	21	20	20	33	19	2	1	5	17	2	5	21
3	6	17	16	16	27	14	1	1	3	15	2	5	17
4	6	129	87	90	153	86	3	36	54	113	84	78	38
		8			14	13		9	15		2	2	5
		8			14	13			16	3	4	5	5
													6
													6
		3	6	6	9								

APPENDIX C:

Notes on the International Matrix

In dealing with the international matrix (I.E.A. Phase II Bulletin No. 1, p. 75), the national committee found it necessary to expand many of the terms and to redefine certain others. Expansion was particularly necessary with the various areas of content; otherwise an unclear picture might have emerged. Redefinition was necessary for some of the behaviors, particularly those listed as internalize and transfer. It seemed that many of the documents talked about the response to a literary work in such a way that it formed a part of the content of literature; that is, that a student is often asked to consider his response as an object of analysis and even of evaluation. The committee finally decided that although the documents referred to an "aware response" or a "thoughtful response," and although they talked about the response at times more than the work, what was being demanded was a general maturation of the student, not a self-contemplation peculiar to the student of literature. They felt, further, that objective analysis and evaluation of the individual's response was primarily a tactic of the teacher, not a goal of education. The committee therefore rejected the notion of including the individual's response as a division of content.

A similar question arose with what might be called "personal experiences" or the "non-literary world" or the "human condition." These terms frequently appear in curricular statements, many of which seek to have the student use literature as a way of understanding or otherwise coming to grips with the world around him. The committee wondered whether the non-literary world was, then, an aspect of the content of literary study, and the thinking was finally divided. Several thought it should be retained; others thought non-literary experiences were effectively covered in the behaviors dealing with engagement, interpretation, and acceptance of the value of. Each of these behaviors, they thought, forms a part of the connection between the literary event and the non-literary world. The student who finds meaning in literature, who sees its relation to his life, and who sees its value in a society, is, in effect, transferring literary values to non-literary events. It is in testing, perhaps, that one would distinguish between the relationship of the outside world (or the reader's world) to a literary work and the relationship of literary works in general to the outside world.

The other behaviors are simply expansions of the behaviors listed by the international committee and serve, the national committee believes, to clarify those behaviors.